

read 11/4/92  
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How the Station Got its name - Yell Golick

specify space part

(value) / wick / pump / hammer /

some action while time traveling

(wick)



SHINING TIME STATION

HOW THE STATION GOT ITS NAME

EPISODE # 322

BY

JILL GOLICK

Directed By  
John Ferraro

FROM CHARACTERS AND STORYLINES CREATED BY  
BRITT ALLCROFT AND RICK SIGGELKOW

TABLE DRAFT  
November 2, 1992

LIVE ACTION: JAN 11/93  
MATTE: JAN 15/93

HOW THE STATION GOT ITS NAME

EPISODE # 322

MR. CONDUCTOR	.....	GEORGE CARLIN
STACY JONES/GRACIE	.....	DIDI CONN
BILLY TWOFEATHERS/ WILLIAM	.....	TOM JACKSON
KARA CUPPER	.....	ERICA LUTTRELL
DAN JONES	.....	ARI MAGDER
BECKY	.....	DANIELLE MARCOT
SCHEMER/JEBEDIAH	.....	BRIAN O'CONNOR

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J.B. KING/B.J. KING	.....	MART HULSWIT
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THE "FLEXITOON" PUPPETEERS

DIDI	.....	OLGA FLEGEMACHER
GRACE THE BASS	.....	PETER BAIRD/KENNY MIELE
REX	.....	CRAIG MARIN
TEX	.....	ALAN SEMOK
TITO SWING	.....	JONATHAN FREEMAN

\*\*\*\*\*

PAINTER(OLD)	.....
PAINTER(YOUNG)	.....

\*\*\*\*\*

EXTRAS	.....
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SCENE 1  
(MAINSET)

(STACY SORTS THROUGH A BOX OF OLD, DUSTY THINGS. SHE TAKES OUT AN OIL SIGNAL LANTERN. DAN AND KARA ARE PLAYING JACKS. BECKY GOES OVER TO LOOK AT THE STUFF IN THE BOX)

BECKY:

What's in the box, Stacy?

STACY:

(EXITING TO THE WORKSHOP)

They're things that  
belonged to my granny.  
You can look at them,  
just be careful.

BECKY:

This stuff <sup>really</sup> is old. ✓

(DAN SCOOPS UP ALL TEN JACKS AND TRIES TO CATCH THE BALL, BUT HIS HAND IS TOO FULL AND INSTEAD, HE SENDS THE JACKS BALL ROLLING ACROSS THE STATION FLOOR)

KARA:

You're out! My turn.

(FOLLOWING THE ROLLING BALL TO THE FEET OF AN OLD MAN: THE PAINTER, EMIT, WHOSE LONG WHITE HAIR, HAT AND CLOTHES SUGGEST FRANK LLOYD WRIGHT. DAN FOLLOWS BALL OVER. HE LOOKS UP, AND WE SEE, FROM HIS POV, THE PAINTER STUDYING THE SIGNAL HOUSE)

DAN:

Excuse me...Mister? I  
need to get my ball.



SCENE 1 (CONT'D)

(PAINTER STEPS ASIDE, AND DAN GETS  
BALL)

DAN(CONT'D):

Thanks...

PAINTER:

Anytime...The name is  
Emit..

DAN:

I'm Dan.

(PAINTER LOOKS BACK AT MURAL)

PAINTER:

The colors haven't faded,  
have they? Time can do  
that: make some things  
fade, and other things  
brighter...Tell me, have  
you ever really looked  
at this mural?

DAN:

Sure, I see it everyday.

(KARA COMES OVER)

PAINTER:

Not see, look. Why,  
anyone with eyes can see.  
But when you really look  
at something, you have to  
think about what you're  
looking at. Now take this  
mural here: with some  
imagination, this mural  
might look different than  
it's ever looked before.  
If you could imagine the  
places and people on this  
mural, it might even be a  
kind of time machine. Get  
the picture?

No —  
look → see

SCENE 1 (CONT'D)

(DAN A KARA SCAN THE MURAL)

DAN:

It's just an old painting  
of stuff that happened a  
long time ago.

(SADLY, BUT RESIGNED)

PAINTER:

I suppose you're right. It  
was a long time ago. More  
yesterdays that I can  
count..

DAN:

Do you want to buy a  
train ticket or someth-  
ing? My Aunt Stacy will  
be right back.

PAINTER:

No...no thank you. I'm  
just looking around.

(THE OLD MAN DRIFTS AWAY. THE KIDS  
EXCHANGE A LOOK)

KARA:

How old do you think he  
is?

DAN:

A hundred.

KARA:

A thousand.

CUT TO:

SCENE 2  
(WORKSHOP)

(BILLY HAS THE SIGNAL LANTERN TAKEN  
APART ON HIS WORKTABLE AS STACY  
WATCHES)

STACY:

My granny used to tell me  
"It's because of this  
little lantern that  
there's a Shining Time  
Station here today."

BILLY:

I'm sorry, Stacy.  
I can't fix it. You see  
this here? There's a part  
missing.

STACY:

Can't you get another  
one?

<sup>M</sup>  
(BILLY REASSEMBLES THE LANTERN) ✓

BILLY:

Not nowadays. They  
stopped making parts for  
these lanterns years ago.  
I don't expect you'll  
find one now.

(DISAPPOINTED, STACY TAKES THE  
LANTERN AND EXITS)

CUT TO:

SCENE 3  
(MAINSET)

(STACY ENTERS CARRYING THE LANTERN.  
BECKY IS LOOKING AT THE PHOTO ALBUM  
FROM THE BOX)

BECKY:

Look at these pictures.  
The people used to wear  
such weird clothes.

DAN:

Here's a picture of you  
Aunt Stacy.

(WE SEE THE PICTURE)

STACY:

Me!? Oh, that's not me.  
That's my granny, Gracie  
Jones.

KARA:

She doesn't look like a  
grandmother.

STACY:

This picture was taken  
when she was still a  
young woman--back in the  
days when she was  
getting Shining Time  
Station started.

CUT TO:

SCENE 4  
(DRESSING ROOM)

REX:

Those were the days.

TITO:

How would you know?  
You weren't there.

TEX:

But my Gramps Dex was.

MEX      ho ho

REX:

And his twin brother,  
Lex. Player piana  
pioneers they was.

TEX:

Yes sir, folks in our  
family been entertaining  
in train stations from  
the very first.

REX:

Why Dex and Lex were here  
the day Shining Time  
Station gots its name.

TEX:

Great day for Shining  
Time, they always said.

GRACE:

Wow. What happened?

TEX:

Don't know.

SCENE 4 (CONT'D)

TITO:

Your grandfather and his  
brother were there. They  
must have told you what  
happened.

REX:

They did, but I never  
bothered to listen.

TEX:

Never did listen to those  
ol' fashioned stories.

GRACE:

I want to know how the  
station got its name.

DIDI:

Now we never will.

CUT TO:



SCENE 5

(MAINSET)

(STACY HAS EXITED, THE PAINTER  
DRIFTS BY THE KIDS)

BECKY:

There's that old man  
again!

DAN:

He talks funny.

KARA:

Yeah, kind of old fash-  
ioned.

(MR. C POPS IN SITTING ON TOP OF AN  
EMPTY HOUR GLASS)

MR. C:

Are you talking about  
Toby?

KIDS:

Toby!?

MR. C:

You said he was old  
fashioned.

KARA:

Why would we call Toby  
old fashioned?

MR. C:

Because he is old  
fashioned. Haven't I told  
you that story?

(THE KIDS SHAKE THEIR HEADS)

I know I told someone.  
Never mind. I'll just  
have to tell it again.

SCENE 6

TTE: TOBY AND THE STOUT GENTLEMAN

SCENE 7  
(MAINSET)

BECKY:

What was in the letter,  
Mr. Conductor?

MR. C:

You have to wait. All  
good things come to those  
who wait. And that in-  
cludes you, and Toby.

(LOOKS AT HOURGLASS)

Oh my goodness. I'm  
running out of time. I  
have to get going.

KARA:

How do you know you're  
running out of time?  
There isn't any sand in  
the hourglass.

MR. C:

There will be soon.

DAN:

Before you go, Mr. Con-  
ductor: Do you know where  
we could get a spare part  
for this lantern?

*opens*

BECKY:

Stacy is sad because it  
doesn't work.

MR. C:

I see. Well, it's not a  
question of where to get  
the part, but when to get  
the part. We'd have to go  
back to the days of  
Gracie Jones.

SCENE 7 (CONT'D)

KARA:

Stacy's granny?! Do you  
mean, go back in time?!

BECKY:

That's impossible, isn't  
it?

MR. C:

Difficult, but not  
impossible. In fact, I'm  
headed that way in just a  
few moments. There's  
something I need to take  
care of back there.

DAN:

Can you take us with you?

KIDS:

Pleeease! Please, Mr.  
Conductor.

MR. C:

All right, you can come  
along. But don't tell  
anyone you're from the  
future. It might confuse  
them.

3 7

(MR. C POURS SOME OF HIS MAGIC GOLD  
DUST INTO THE HOURGLASS. IT SETTLES  
ON THE BOTTOM)

BECKY:

Bring the lantern.

(DAN GRABS THE LANTERN)

DAN:

I can't believe it: we're  
going to go back in time.  
This is so cool.

SCENE 7 (CONT'D)

MR. C:

We'll stay as long as the  
magic dust runs through  
the hourglass. When it  
runs out, we'll have to  
come back here.

(ON THE HOURGLASS: THE GOLD DUST  
STARTS TO MOVE UPWARD)

KARA:

Look! Mr. Conductor's  
gold dust is going  
backwards.

*in time* ] —

(IN CLOSE ON THE HOURGLASS AS THE  
GOLD DUST SLOWLY DRIFTS UPWARD)

MR. C:

And so are we. Now  
close your eyes.

]

*close one eye*

(KIDS CLOSE THEIR EYES)

SFX: DOWN THE ANYTHING TUNNEL, WITH  
SPINNING HOUR GLASS. HOUR GLASS  
DISSOLVES. WE REACH END OF TUNNEL

DISSOLVE TO:

SCENE 8

(MAIN SET-90 YEARS AGO-1902)

(IN CLOSE ON THE KIDS' FACES. BECKY  
OPENS HER EYES)

BECKY:

We're still in the sta-  
tion. I thought we'd be  
someplace else, now.

DAN:

Look at Kara!

(PULL BACK TO REVEAL THE KIDS  
DRESSED IN TURN OF THE CENTURY  
CLOTHING. DAN HAS THE LANTERN. THEY  
LOOK AT EACH OTHER'S OUTFITS. KARA  
WEARS A BIG BONNET)

BECKY:

Look at all of us!

DAN:

Hey? Where's Mr. Conduc-  
tor?

(MR. CONDUCTOR LEANS OUT OF KARA'S  
BONNET AND LOOKS INTO HER UPSIDE  
DOWN EYES. HE, TOO, IS IN PERIOD  
DRESS)

MR. C:

I'm right up here.

DAN:

Shhh...look over there!

(DAN POINTS TO A YOUNG PAINTER WHO  
IS PAINTING THE MURAL ONTO THE  
WALL. HIS PAINT BOX LIES OPEN ON  
THE FLOOR)

MR. C:

He's painting the mural.



SCENE 8 (CONT'D)

(GRACIE JONES ADVANCES TOWARD THE CHILDREN)

DAN:

There's Aunt Stacy?

MR. C:

No, it's not Stacy...

GRACIE:

Hello, I'm Gracie Jones.  
Welcome to...um..the  
station. Do you need  
tickets?

KARA:

No thank you. We're...  
uh...just visiting.

BECKY:

That's right, we're just  
visiting some friends.

GRACIE:

So you'll be spending  
some time with us?

BECKY:

Just for today.

GRACIE:

Oh, what a shame. You'll  
miss our grand opening  
tomorrow. There will be  
bands and speeches...and  
maybe by then I'll have  
thought of a name for  
this station.

Well

SCENE 8 (CONT'D)

(ENTER JEBEDIAH SCHEMER, A SNAKE  
OIL SALESMAN WITH STRAIGHT HAIR. HE  
IS PULLING A CART WITH WIERD CRANK  
DRIVEN CONTRAPTION ON THE BACK)

KARA:

Look, it's Schemer?

MR. C:

No, it's Schemer's  
grandfather. Without a  
curl.

SCHEMER:

Good afternoon ma'am,  
young'uns. Jebediah  
Schemer at your service.  
You have a fine looking  
establishment here, but  
nary a customer I note.  
Word has it that you lack  
the one thing you need to  
bring in customers and  
tell the world where you  
are: a name and a sign.

(HE TRIPS DOWN THE STAIRS, LANDING  
NEAR GRACIE AND DOFFS HIS HAT)

SCHEMER:

And you are?

GRACIE:

Gracie Jones, sir.

SCHEMER:

The pleasure is yours  
ma'am, for lady luck is  
smiling at you today.  
That's right, Miss Jones,  
I have the perfect sign  
for you.

(MORE)

SCENE 8 (CONT'D)

(SCHEMER HOLDS UP A SIGN WHICH  
READS "DENTIST")

KARA:

Dentist?

DAN:

This is a train station.

(GRACIE SHAKES HER HEAD. SCHEMER  
OFFERS "THIS SIDE UP" AND "EXIT"  
SIGNS)

SCHEMER:

How about this one?  
P'rhaps this one? You  
won't find a better bar-  
gain for a nickel.

(GRACIE IS LOOKING OUT THE WINDOW)

GRACIE:

Mr. Schemer, is that your  
carriage out there?

SCHEMER:

Yes ma'am.

GRACIE:

It's on the track. You  
can't leave it there.

SCHEMER:

I'm conducting business,  
Miss Jones.

GRACIE:

Mr. Schemer, it is ex-  
tremely dangerous to stop  
a carriage on a train  
track, I must insist...

SCENE 8 (CONT'D)

SCHEMER:

You, Miss Jones, worry  
too much and it's got  
you lookin' peeked,  
languid even. Only one  
thing will put you right:  
Jebediah Schemer's Famous  
Snake Oil.

GRACIE:

Move that wagon, Mr.  
Schemer. Before someone  
gets hurt.

(SCHEMER EXITS)

GRACIE (CONT'D):

That Mr. Schemer is full  
of vinegar.

DAN:

Do you know where we  
could get our signal  
lantern fixed?

GRACIE:

I wish I did, but I'm  
still new in these parts.

(GRACIE EXITS)

DAN:

What now, Mr. Conductor?

(KARA SWINGS HER HEAD AND MR.  
CONDUCTOR FALLS OUT OF THE BONNET.  
HE GRABS A RIBBON TO BREAK HIS  
FALL, AND DANGLES INFRONT OF HER,  
HANGING OFF THE HAT)

MR. C:

Yaaa...

SCENE 8 (CONT'D)

KARA:

Mr. Conductor? Are you  
okay?

MR. C:

I will be as soon as I  
get back to your bonnet.

(HE POPS OFF, AND POPS BACK ON HER  
BONNET)

MR. C:

There, that's better.  
So, where do you usually  
go if you want something  
fixed?

(SFX: SOUNDS OF SAWING AND HAMMER-  
ING FROM THE WORKSHOP)

KIDS:

The workshop!

(MR. C DUCKS DOWN ONTO BECKY'S  
BONNET AND THE KIDS GO TO THE  
WORKSHOP AND PEER THROUGH THE DOOR)

CUT TO:

SCENE 9

(WORKSHOP-1902)

(WILLIAM TWOFEATHERS, A CARPENTER,  
IS SAWING A BOARD AS HE PUTS THE  
FINISHING TOUCHES ON THE WORKSHOP.  
THE KIDS ENTER, STOP AND STARE)

DAN:

Billy!

WILLIAM:

Billy? There's nobody by  
that name here. I'm  
William Twofeathers, a  
carpenter. The railroad  
has hired me to build  
this workshop.

(HE GOES BACK TO WORK)

DAN:

(TO MR. C)

It's Billy's grandfather.  
What do we do now, Mr.  
Conductor?

MR. C:

Make friends with him.  
Show him you like the  
same things he does.

KARA:

Gee Mr. Twofeathers, that  
looks like a good book.

WILLIAM:

Poetry. I don't believe  
it'd interest you young-  
'uns.

DAN:

We like poems.

BECKY:

Will you read us one?



SCENE 9 (CONT'D)

(WILLIAM PUTS DOWN THE SAW)

WILLIAM:

Read you a poem? Well  
now, maybe I was wrong  
about you children. Let  
me see...This one was  
written a couple of years  
ago by a fellow named  
Walt Whitman. It's about  
a locomotive.

(HE READS)

(RR FOOTAGE OVER)

"Thy black clyndric body,  
golden brass and silvery  
steel,  
Thy ponderous side-bars,  
parallel and connecting  
rods, gyrating, shuttling  
at thy sides,  
Thy metrical, now swell-  
ing pant and roar, now  
tapering in the distance,  
Thy great protruding  
head-light fix'd in  
front, Thy long, pale,  
floating vapor-pennants,  
tinged with delicate  
purple,  
Thy dense and murky  
clouds out-belching from  
thy smoke stack,  
Thy knitted frame, thy  
springs and valves, the  
tremulous twinkle of thy  
wheels,  
Thy train of cars behind,  
obedient, meerily follow-  
ing, Through gale or  
calm, now slack, yet  
steadily careering."

(WE COME OUT OF THE FOOTAGE)

DAN:

That was a cool poem.

SCENE 9 (CONT'D)

WILLIAM:

"Cool?" There was nothing  
cold at 'tall about that  
poem. It has passion.

BECKY:

Um...I think he meant  
he liked the poem.

WILLIAM:

Is that a fact? There's  
something different about  
you children. Something  
you're not telling me.  
You didn't come here for  
a poetry reading. What is  
your purpose?

BECKY:

We need a part for our  
signal lantern.

WILLIAM:

Let me take a look.

(WILLIAM TAKES THE LANTERN APART)

DAN:

Can you fix it?

WILLIAM:

I reckon I have what  
y'need.

*specify*

CUT TO:

SCENE 10  
(ARCADE-1902)

(SCHEMER STEPS INTO THE ARCADE,  
WHICH IS EMPTY SAVE FOR A COIN  
OPERATED PLAYER PIANO)

SCHEMER:

Miss Jones? Would you  
kindly tell me what on  
earth this is?

GRACIE:

Surely you've seen a  
player piano, sir?

SCHEMER:

(EXAMINING THE COIN SLOT)

I am speaking spec-  
ifically of this. Here.

GRACIE:

That's the coin slot.  
For your nickel.

(SHE DEMONSTRATES BY DROPPING IN A  
COIN)

SCHEMER:

A machine you put money  
in! This is truly a great  
invention! Progress, Miss  
Jones. The possibilities.  
If a machine can sell  
music for a nickel, why  
machines could  
sell...anything! The mind  
boggles at the possibili-  
ties.

CUT TO:

SCENE 11

(INT. PLAYER PIANO)

(THE PUPPETS ARE IN COWBOY OUTFITS)

LEX(TEX):

That Schemer shore is one  
fool of a fellah.

OTHERS:

Yep, he shore is, Lex.

DEX(REX):

He loves nickels someth-  
ing fierce.

OTHERS:

Yep, real fierce, Dex.

DIDI:

Something tells me he's  
going to be around here  
for a long time.

} how does didi look?  
perhaps fraidy  
a bun.

OTHERS:

Yep, Miz Didi, a mighty  
long time.

TITO:

I <sup>we</sup> got an inkling we're  
going to have some fun  
with this here Schemer  
feller.

✓ } how is he dressed

OTHER:

Yep, Kid Tito, we might  
just.

INTO PUPPET SONG: "HOME IN MONTANA"

} player piano as  
only instrumentation

CUT TO:

SCENE 12

(MAINSET-1902)

(THE KIDS EXIT THE WORKSHOP, CARRY-  
ING THE LANTERN)

BECKY:

It was lucky Mr. Two-  
feather's had the part to  
fix the lantern.

KARA:

Look.

(KARA POINTS AT SCHEMER WHO HAS SET  
UP HIS CRANK DRIVEN CONTRAPTION IN  
THE STATION. THERE'S A SEAT, WIRES,  
A MIRRORED SIDE AND A CRANK)

SCHEMER:

(TO HIMSELF)

The coin slot will go  
right about here.

(CATCHING SIGHT OF THE KIDS)

Ah, ladies and gents,  
count your lucky stairs.  
A marvel of modern med-  
icine stands before you.  
You, young lady step  
right up. A nickel cures  
whatever ails you.

BECKY:

I'm not sick.

SCHEMER:

No sore throats? Tooth-  
aches?

(THE KIDS SHAKE THEIR HEADS)

SCHEMER(CONT'D):

Sleepless nights? Stomach  
cramps? Hair loss? Dry  
mouth? Itchiness? Stubbed  
toes?

SCENE 12 (CONT'D)

KARA:

That machine can't cure  
all those things.

DAN:

Besides, it looks dan-  
gerous.

SCHEMER:

Why you little whipper-  
snappers. I'll show you  
what's what.

(HE SITS DOWN IN HIS MACHINE AND  
PULLS THE HELMET DOWN ONTO HIS  
HEAD)

Go ahead, turn the crank.

(THE KIDS TURN THE CRANK. A PUFF OF  
SMOKE, A WIERD NOISE, SCHEMER'S  
EYES BULGE, THE TWANG OF A SPRING  
AND SCHMER'S SIGNATURE CURL TAKES  
FORM)

BECKY:

Mr. Schemer, are you  
alright?

SCHEMER:

Alright? Alright?


(CATCHING SIGHT OF HIMSELF)

I'm wonderful! Look at  
me! Look at that curl.  
This day will go down  
in history.

(THE KIDS MOVE AWAY)

DAN:

Now I know why Schemer's  
Schemer.





SCENE 12 (CONT'D)

(THE KIDS LOOK OVER AT THE WALL  
WHERE MR. C'S HOUSE SHOULD BE)

KARA:

Hey, Mr. Conductor,  
look at the mural.  
Your signal house is  
gone!

MR. C:

It can't be gone if it's  
never been there. We have  
to get him to paint it.  
That's why I came back  
here in the first place.

(THE KIDS WALK OVER TO THE PAINTING  
WHERE THE YOUNG PAINTER IS FINISH-  
ING UP)

KARA:

Hi, we like your paint-  
ing.

PAINTER:

That's mighty kind of you  
to say so. I was hoping  
history would come alive  
on these painted walls:  
From the dusty rides  
across the prairie in a  
covered wagon, to the  
sound of waves lapping at  
the paddle wheel as the  
river boat steams us  
home--I tried to paint it  
all up here...I'm just a  
little worried that the  
colors will fade...

KARA:

What are you going to put  
there?

SCENE 12 (CONT'D)

YOUNG PAINTER:

There? Nothing.

BECKY:

You can't leave it empty!

YOUNG PAINTER:

I don't know what to put  
there. That wall is for  
the future and I can't  
paint something that  
hasn't happened yet. Get  
the picture?

(MR. C HIDES IN THE BONNET AS HE  
SPEAKS)

MR. C:

Paint a signal house.

YOUNG PAINTER:

What in the world--Did  
you hear that?

KARA:

Hear what?

YOUNG PAINTER:

Sh! The muses are speak-  
ing.

MR. C:

Paint a signal house.

YOUNG PAINTER:

I am inspired. A signal  
house! I can picture it.

(THE PAINTER STARTS TO PAINT WITH  
ENTHUSIASM. THE KIDS BACK AWAY)

*If you paint it, he will  
come*

SCENE 12 (CONT'D)

BECKY:

He says he's going to  
paint your signal house,  
at least I think that's  
what he said.

MR. C:

Well, the lantern is  
fixed, my signal house is  
getting painted...And the  
hourglass is running out.  
I'd say it's time to go.

(SCHEMER ENTERS)

SCHEMER:

Those blasted horses of  
mine ran off again! And  
now my carriage won't  
budge because of those  
confounded steel rails.

GRACIE:

The railroad tracks? Your  
carriage is still on the  
tracks!? With the express  
train due at any moment.  
They'll be a collision.

BECKY:

We'll help you push it,  
Mr. Schemer.

(SFX: TRAIN WHISTLE)

GRACIE:

There's no time! The  
train is nearly on us. I  
must stop it. I need to  
signal the engineer.  
Children, I need that  
signal lantern.

(KARA HANDS HER THE LANTERN)

SCENE 12 (CONT'D)

(SFX: TRAIN WHISTLE)

BECKY:

It's getting closer.

DAN:

Is there time?

(GRACIE STRIKES A MATCH AND AS IT  
FLARES TO LIFE, WE GO IN CLOSE ON  
HER DETERMINED FACE)

GRACIE:

(IN THE FLARE OF THE MATCH)

There must be. Wonderful  
things are going to  
happen in this station.  
I know it.

(GRACIE RUNS OUT)

KARA:

Hurry!

(THE CHILDREN RUSH TO THE PLATFORM  
TO WATCH. IT'S DARK OUT)

BECKY:

She's waving the lantern.

KARA:

I hope the engineer sees  
it.

SCHEMER:

He doesn't, he doesn't.

ALL KIDS:

He does! The train is  
stopping!

*time lapse*  
*sound effects*

SCENE 12 (CONT'D)

SCHEMER:

It nearly hit my car-  
riage!

ALL KIDS:

She saved the day! Gracie  
Jones saved the day!

(GRACIE ENTERS)

GRACIE:

*We*  
I did it! *we* I stopped the  
train!

(J.B. KING ENTERS DRESSED AS AN  
ENGINEER)

B.J. KING:

Was that you holding  
the signal lantern?

GRACIE:

That's right, Gracie  
Jones at your service.

B.J. KING:

The name is B.J. King.  
And that was well done,  
Miss Jones. You saved  
my day. I saw your light  
shining just in time.

DAN:

Shining...just in time.

KARA:

Shining...

BECKY:

Time...

SCENE 12 (CONT'D)

DAN:

Station...

GRACIE:

Shining Time. Shining  
Time Station. I'm going  
to call this Shining  
Time Station.

B.J. KING:

Mighty fine name for a  
mighty fine station. You  
know Miss Jones, there is  
just something about this  
place.

SCHEMER:

I deserve a little credit  
too. It was my wagon that  
got stuck on the tracks.  
My horses that ran away.

Hey if it weren't for me,

(SCHEMER PUSHING HIS WAY TO THE  
FOREGROUND KNOCKS THE LANTERN TO  
THE GROUND)

BECKY:

Oh no! Where did it go?

(THE ALL IMPORTANT LANTERN PIECE  
ROLLS ACROSS THE STATION FLOOR INTO  
THE PAINTER'S PAINT BOX JUST AN  
INSTANT BEFORE HE SNAPS IT CLOSED)

identify

B.J. KING:

All aboard, please.  
Next stop Twiddly  
Junction.

YOUNG PAINTER:

One ticket to Twiddly  
Junction and beyond.

SCENE 12 (CONT'D)

GRACIE:

Right away, sir. Enjoy  
your journey.

YOUNG PAINTER:

*And you may*  
Enjoy the journeys I  
left behind. Fare thee  
well.

(THE YOUNG PAINTER WAVES TOWARD THE  
MURAL WITH A FLOURISH AND EXITS.  
THE KIDS TRY TO FOLLOW, BUT GRACIE  
IS IN THE WAY)

GRACIE:

Shining Time Station's  
first ticket!

KIDS:

He's got the part! — *for the lantern*  
Don't let him get away.  
Stop him. (ETC.)

MR. C:

It's too late. We've run  
out of time. — *hold on tight*

SFX: WE COME OUT OF THE ANYTHING  
TUNNEL WITH THE SPINNING HOURGLASS

CUT TO:



SCENE 13

(MAINSET-PRESENT THE KIDS ARE  
SEATED ON THE BENCH, EXACTLY AS WE  
LEFT THEM. THE HOURGLASS IS EMPTY  
AGAIN)

DAN:

The train should still be  
here. We'll catch the  
painter on the platform.

MR. C:

That train left years  
ago, Dan.

KARA:

Oh, no! We're back.

BECKY:

(DISCOURAGED)

I didn't think it would  
end this way.

MR. C:

There's a funny thing  
about endings. They can  
surprise you. You think  
you've come to the end  
but the story's not even  
over. Look what happened  
to Toby. He thought it  
was all over that day  
they shut down his line.  
Why don't I cheer you up  
with the rest of the  
story? I'd say you've  
waited years to hear it.

CUT TO:

SCENE 14

TTE: THOMAS IN TROUBLE

SCENE 15  
(MAINSET)

(MR. C IS SEATED BESIDE THE LANTERN, WITH THE CHILDREN SURROUNDING HIM)

DAN:

That story had a good ending, Mr. Conductor.

MR. C:

But it wasn't an ending. For Toby it was just the beginning of being useful again. Toby may be old, but he still has lots of tomorrows ahead of him. And so do you.

(MR. C POPS OUT)

DAN:

You know, the mural does look a little different ever since we met that painter.

BECKY:

He sure did a good job on the signal house.

OLD PAINTER:

(APPEARING)

That's mighty kind of you to say so.

KARA:

You like it too?

OLD PAINTER:

Some of my best work. Get the picture?

SCENE 15 (CONT'D)

DAN:

You!? You painted the mural?

OLD PAINTER:

This part of it, and of course, the signal house. It was a long while ago, but there's times when it feels like yesterday.

(THE KIDS ARE STARTING TO PUT IT ALL TOGETHER)

DAN:

Uh...Emit? We have this old signal lantern...

BECKY:

...and there's this part that's missing...

KARA:

...and maybe it's still in your case... *look case*

OLD PAINTER:

Now this is the oddest thing...

(HE OPENS HIS CASE)

I do believe...why, I believe I have what you're looking for.

(TAKES THE PART FROM HIS PAINTCASE)

I never threw it out because I had the sense it might just be important to somebody, somewhere. But how it ended up in my paint case is a mystery to me.

*somewhere*

SCENE 15 (CONT'D)

(THE KIDS GRIN AT EACH OTHER, AS  
THE PAINTER HANDS THEM THE MISSING  
PART)

DAN:

Wow! Thanks, Emit.

KARA:

Come on. Let's get Billy  
to put it in.

(THE OLD PAINTER LOOKS AFTER THEM  
AS THEY RUN OFF)

CUT TO:

SCENE 16  
(WORKSHOP)

(THE KIDS RUSH IN. STACY AND BILLY  
LOOK UP FROM THEIR WORK)

KARA:

We got it! We got the  
missing part.

*specify*

(BILLY TAKES IT)

BILLY:

Well, What do you know?  
That's it, all right.

(HE BEGINS WORKING ON THE LANTERN)

STACY:

Kids? Where did you get  
this?

DAN:

Emit gave it to us.

STACY:

Emit? Whose Emit?

DAN:

He's right out there.

(THEY LOOK OUT THE WORKSHOP DOOR TO  
AN EMPTY STATION)

STACY:

Where? I don't see  
anyone.

(THE KIDS ARE PERPLEXED)

SCENE 16 (CONT'D)

DAN:

Well, he was there.  
He was standing right by  
the mural just a second  
ago.

(THEY'RE DISTRACTED WHEN BILLY  
HANDS THE REPAIRED LANTERN TO  
STACY)

BILLY:

Here you are Stacy.  
Good as new.

KIDS:

Light it. Light it.

STACY:

I've been waiting for  
this...           

(STACY STRIKES A MATCH)

Just think: the last  
person to light this  
lantern was my granny,  
all those years ago.

(SHE LIGHTS THE LANTERN. WE GO IN  
CLOSE ON THE FLAME)

STACY/GRACIE(VO):

Wonderful things are  
going to happen in this  
station. I know it.

*a wink to kids as  
camera*

FADE OUT.